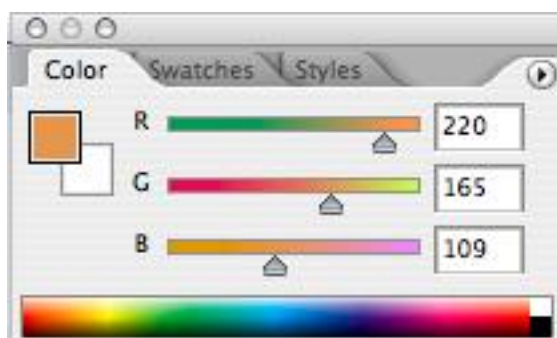


Digital Image Fundamentals

AME_4_DIF



Arts and Human Sciences

2011 / 12

Level 4

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1. MODULE DETAILS

Module Title:	Digital Image Fundamentals
Module Level:	Level 4
Module Reference Number:	AME_4_DIF
Credit Value:	40
Student Study Hours:	156
Contact Hours:	72
Private Study Hours:	84
Pre-requisite Learning (If applicable):	n/a
Co-requisite Modules (If applicable):	n/a
Course(s):	Digital Photography
Year and Semester	2011/12 Semester 1
Module Coordinator:	Daniel Rubinstein
MC Contact Details (Tel, Email, Room)	0207 815 5812 rubinsd@lsbu.ac.uk . Room B462a
Teaching Team & Contact Details (If applicable):	Dave Lewis: lewisd8@lsbu.ac.uk
Subject Area:	Digital Photography
Summary of Assessment Method:	Project 75%; Project Analysis 25%

2. SHORT DESCRIPTION

Photographers, whether artists or commercial practitioners, are faced with a the challenge of articulating their vision through the use of complex tools used for the capture, editing and distribution of photographic images. This module introduces the skills, knowledge and understanding that a photographer requires to successfully perform in their first job, whether using a camera, studio lights, flash, photoshop or a digital printer. The module examines the wider cultural, social, and technological contexts of digital images, and covers ideas generation, visual research, production, post-production, presentation and evaluation of results.

3. AIMS OF THE MODULE

This module aims to:

- Examine the range of photographic tools available for the production of digital photographic projects.
- Introduce students to develop knowledge and understanding of the principles of camera operation, photographic controls, camerawork, studio work, and electronic flash.
- Develop students skills in using Photoshop for image editing, colour correction, image adjustment and selective editing.
- Explore approaches to visual research through the use of workbooks, online and offline recourses, the library, galleries and museums.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

- Describe the stages of photographic production
- Explain the role of camera controls, studio lights, light meters and photographic accessories.

4.2 Intellectual Skills

- Appraise the cultural, visual, social and technological influences which impact on the production of photographic projects and apply these to a specific case study.

4.3 Practical Skills

- Produce a series of photographic projects using appropriate production, post-production and editing tools.
- Use specialist online and library visual research tools to research project topics, treatment and presentation.
- Use image editing software to edit photographic images.
- Use a workbook to collate, assemble and organise visual research.

4.4 Transferable Skills

- Work safely and effectively in the photographic studio and media lab.
- Produce photographic work for an audience
- Employ appropriate camerawork and ICT skills to produce strong phototropic images

5. ASSESSMENT OF THE MODULE

The module will be assessed by a pass/fail element. practical photographic project (70%), workbook (15%) and production analysis (15%)

Project (70%) Deadline: 29.10.2010

The assessment is based on the completion of 3 short projects during weeks 1-4 (Marked PASS/FAIL) and a presentation of your main project on Monday November 29, 2010 at 2 p.m. Your work should be presented for assessment in the specified area of Keyworth centre. You will receive feedback on your project and will have an opportunity to comment on the projects done by others.

Workbook (15%) Deadline: Same as project

Alongside your finished project, you should submit your workbook, which will be used by the tutors to gain a better insight into your research for this project. IMPORTANT - the workbook is evidence of your visual research over the length of the whole semester. You should be adding materials to the workbook as you develop your projects.

Production Analysis (15%) Deadline: 29.10.2010

The project analysis should be 1500 word academic essay, printed on one side of A4, double-spaced. The production analysis should contextualise your practice by addressing the following points:

1. What is your interpretation of the brief?
2. What is the background and the context of your work?
3. What critical texts did you read towards this project and how they influenced your work?
4. What photography / art / films did you study for this project and how these materials influenced your work?
5. How does your work relate to the work of others?
6. What are the topics touched upon by your project?
7. How do you want your work to be perceived and what steps did you take to achieve this?
8. Include a bibliography for the texts, images, films etc. that you mention in the production analysis.

IMPORTANT:

- You must address all the points above for the production analysis to be eligible to receive full marks.
- Your research (both texts and images) should be based on materials found in the library.
- A production analysis without a bibliography will fail.

Submission of the Project analysis: Monday December 1 2008 at 2 p.m. Please submit one copy to the student office and give one copy to the tutor that assess your practical work.

Generic Assessment Criteria for Practical Work and Production Analysis

Percentage	Quality	Classification
70% - 100%	Excellent	1st
60% - 69%	Very good	2:1
50% - 59%	Good	2:2
40% - 49%	Weak	3rd
40% or below	Poor	Fail

	Project	Production Analysis
1st	Outstanding work: your conceptual framework has been effectively transported into the chosen format, with originality and technical skill. Outstanding presentation convincingly linked to the subject matter. Attention to detail such as captions, mounting and framing.	Articulate, logically structured and well presented. The analysis should cover the issues outlined in the reading assignments; referencing additional sources connected to your own research. No grammatical, spelling or typographical errors.
2:1	Well-presented, conscientious work, with a strong concept. While exploring an intellectually challenging idea, the project may be undermined by some minor technical problems; alternatively, while technically proficient, the project may be lacking conceptual rigour or originality. Nonetheless the work stands out as a strong project.	Well-referenced, reasonably well-written, well-structured analytical work, that might benefit from further reading. Wider theoretical issues have been articulated but might be lacking integration with your research process.
2:2	Well-presented project displaying a good research concept but somewhat unoriginal or not fully pursued in terms of intellectual coherence. Technically competent but may contain a number of significant errors or lack inspiration or ambition in the use of the medium. Alternatively it maybe be unrealistically ambitious and the research lack behind the proposal.	A satisfactory written work, revealing a good understanding of the topic; however it may be too general or lacking analysis. It may be poorly written in terms of grammar, spelling sentence construction or be poorly presented.
3rd	This represents a poor project in all aspects: unoriginal or poorly developed concept and incomplete research. Overall it will demonstrate a lack of basic understanding of the brief and problems in developing the basic technical skills to fulfil it.	A totally descriptive essay, lacking in all areas required by the Production Analysis remit. Expression may be poor, with spelling mistakes, weak grammar, lack of paragraphing. Poor presentation.
Fail	Project failed to address all or most of the aspects formulated in the brief. The concept may be weak and /or unoriginal; technically, little or no attempt has been made to achieve the required basic technical skills; presentation may also be poor.	A purely descriptive work that lacks details for analysis. The work answers very few or none of the production analysis remit criteria. It is badly structured, poorly written, poorly presented. Work will need to be resubmitted to gain a maximum of 40%

6. FEEDBACK

you will get feedback about your work in several ways. You will receive on-going feedback from your tutors during the group crit sessions that take place every Monday p.m. In these sessions the work you produced during the last week will be presented to the group and discussed. In addition, during week 12 of the semester you will have a one to one feedback session with your group tutor that will focus on the assessing your finished project. It is very important that you attend all the feedback sessions.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

The central component of this module is your own photographic practice. The focus is on providing you with the tools that will allow you to respond to photographic briefs of varying complexity.

To this end this module contains studio workshops, camera training sessions and photoshop masterclasses. All the technical skills are provided to allow you better engagement with the creative aspects of your practice.

7.2 Overview of Types of Classes

The module will be taught through hands-on practical sessions in the media labs and in the photographic studio. This module is taught over 2 sessions each week Monday 10-1 media labs; Monday 2-5 photographic studio. At the start of the semester the class will be divided into 2 groups for the purposes of studio practice. In the afternoon sessions you will have photography workshops and project tutorials on alternating weeks. Please stick to the same group throughout the semester, as failure to do so disrupts the workshops.

7.3 Importance of Student Self-Managed Learning Time

This module is focused on learning practical skills that relate to the use of cameras and computer software. The skills acquired in this module will form the basis of all the subsequent projects you will develop in the coming years. It is therefore crucial that you take the time to familiarise yourself thoroughly with the interface of the digital camera and with Adobe Photoshop. It is important to study the Nikon D70 camera manual at your own pace until you feel comfortable with all the controls and all the functions of it. It is also crucial to practice photoshop sufficiently to have a solid grasp of all the aspects of the program that we will cover.

7.4 Employability

Editorial articles in British Journal of Photography (Feb. 2009) continuously emphasise that in-depth familiarity with new technologies, image editing software and digital capture and output have to become an integral part of the photographer's craft. In addition, there is an increasing demand for photographic professionals who are capable of offering consultancy services in the fields of image editing, post-production and output. On successful completion of this module, students should have developed key employability skills such as photoshop editing, visual research, digital output, image presentation and team work.

Photography is principally about communication of ideas. Whether you're producing work for an art project, for an advertising agency, for a private client or an editorial commission, photography involves persuasive communication through visual means. This module will help students develop their visual communication skills and is therefore relevant to developing a career in all sectors of photographic practice.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1

Morning session:

Overview of the Digital Media Centre

Induction to the digital media labs, the server and user folders

Setting up a web email

Introduction to the MAC OS X

Afternoon session:

Overview of required materials for this module: Books, hardware and software

Studio session:

- Getting to know the camera
- Explanation of the controls and their function
- Changing lenses
- Inserting and formatting memory cards

Mini Project for week 2 – “self-portrait”

For next week you are asked to produce a series of 4 images that answer the following questions:

1. Where I am from
2. My favourite colour
3. Something I do well
4. Why I am here

Project rules:

- The photographs must be the best work you can do.
- your body will not be in any of the photographs.
- The 4 images must be a series: they should work together
- The four images will be printed on A4 paper. Laser prints are OK

Week 2**Morning session**

MAC OS X – Working with files. Searching, saving, finding.

Dock, Desktop and toolbar

Photoshop – Work area >> using tools >> tool options >> undoing actions >> Customizing the workspace >> using help >> toolbox overview

Afternoon session (Studio)

- Basic Photography
- Auto vari programs
- Basic Playback

Assignment for week 3 – Motion / Stillness

For this assignment you are asked to produce 2 sets of 6 images that use various photographic techniques:

“Motion”. Investigate how the shutter speed affects the sense of motion in a photograph.

WARNING: for slow shutter images you will need to use a tripod or other camera support.

Three images that use fast shutter speed (1/500 of a second)

1. Water
2. Portrait
3. Cyclist

Three images that use slow shutter speed (at least 2 seconds exposure)

1. Water
2. Portrait
3. Cyclist

Week 3**Morning session**

MAC OS X – Launching programs, save and open dialogue boxes

Photoshop – Using Adobe Bridge >> viewing and editing in Bridge >> embedding information >> Searching with Bridge >> using favourites and collections >> automating routine tasks

Afternoon session (Studio)

- Using camera menus
- Image quality and size
- Sensitivity (ISO equivalency)

Assignment for week 4 – photo-story.

For this assignment create 6 images on a given topic. 3 shallow depth of field (f. 2.8) and 3 large depth of field (f. 16) images that tell a complete photo-story. Topic: A place where I never been before.

Week 4

Morning session

MAC OS X – moving data between documents, burning disks.

Photoshop – Basic photo Corrections >> Strategy for retouching >> resolution and image size >> straightening and cropping the image >> adjusting the tonal range >> removing a colour cast >> replacing colours in an image >> dodge and burn tools >> Sponge >> unsharp mask >>

Afternoon session (Studio)

- RAW / JPEG
- Camera RAW plug in
- Developing RAW images

Assignment for week 5 – “visible / hidden”

Using the skills you have learnt so far, produce a series of between 2 and 6 images that explore the internal and the external qualities of your subject. Your subject can be a person or an inanimate object. Make sure that all the images work as a series and have a strong sense of unity. Be prepared to explain your project to the class and answer questions about the relationship between the images and the number you choose to show.

IMPORTANT – From this point in the module, all photographic work must be shoot in RAW and developed prior to showing in the class. You will need to convert the images to JPEG to show in the class during group crits.

This week you will be given the brief for the large project of this semester.

Week 5

Morning session

Photoshop – Retouching and repairing >> Repairing areas with the clone stamp tool >> using the spot healing brush and patch tools >> retouching on a separate layer

Afternoon session (Studio)

- White balance
- Optimising images
- Choosing a shooting mode

Week 6

Morning session

Photoshop – Working with selections >> Selecting tools >> magic wand >> oval and circular selections >> lasso tools >> rotating selections >> magnetic lasso tool >> Cropping an image and erasing within a selection

Afternoon session (Studio)

- Focus
- Exposure
- Bracketing

Week 7

Production week

Week 8

Morning session

Photoshop – Layer basics >> about layers >> using the layers palette >> rearranging layers >> applying a layer style >> flattening and saving layers

Afternoon session (Studio)

- Lenses
- Tripods
- Accessories

Week 9

Morning session

Photoshop – Masks and channels >> working with masks and channels >> creating a quick mask >> editing a quick mask >> saving a selection as a mask >> editing a mask >> Loading mask as a selection and applying an adjustment >> extracting an image >> applying a filtered effect to a masked selection >> creating a gradient mask >> applying effects using a gradient mask

Afternoon session (Studio)

- Self timer
- Remote control
- More about playback

Week 10

Morning session

Photoshop – correcting and enhancing digital images >> camera raw >> processing camera raw files >> correcting digital photographs >> editing images with a vanishing point perspective >> correcting image distortion >> creating a PDF portfolio

Afternoon session (Studio)

- Flash Photography
- Built in flash
- SB 600 hotshoe flash

Week 11

Morning session

Photoshop – Advanced layer techniques >> Creating paths to clip a layer >> creating layer sets >> adjustment layers >> knockout gradient layer >> importing layers from another file >> applying layer styles >> duplicating and clipping a layer >> liquifying a layer >> border layers >> flattening layered images

Afternoon session (Studio)

Project evaluation and assessment

Week 12

Morning session

Photoshop - compositing >> Automating multistep task >> setting up a four image montage >> hand colouring selections of a layer >> changing the colour balance >> applying filters

Afternoon session (Studio)

Feedback / debriefing

9. STUDENT EVALUATION

In previous years students asked for more detailed inductions to the studio and more hands-on experience in working with digital cameras and lighting. This year we have decided to add morning studio workshops to provide the students with additional practical experience of professional photographic work.

10. LEARNING RESOURCES

All the materials bellow are available from Perry Library. Please make use of these sources when researching your project / writing your production analysis / acquiring technical skills

10.1 Core Materials

NIKON-D70

The PIP expanded guide to the Nikon D70 / Chris Weston. Weston, Christopher.
Lewes : Photographers' Institute, 2004.

Understanding exposure : how to shoot great photographs with a film or digital camera / Bryan Peters Peterson, Bryan F.
New York : Amphoto Books, 2004.

How to use Flickr : the digital photography revolution / by Richard Giles. Giles, Richard P.
Boston, MA : Thomson Course Technology PTR, 2006.

Real world Camera Raw with Adobe Photoshop CS2 : industrial-strength production techniques / Bruce F Fraser, Bruce.
Berkeley, Calif. : Peachpit ; London : Pearson Education [distributor], 2005.

The passionate camera : photography and bodies of desire / edited by Deborah Bright. New York ; London : Routledge, 1998.

The mind's eye : writings on photography and photographers / Henri Cartier-Bresson ; [Michael L. Sand, editor]. Cartier-Bresson, Henri, 1908-2004. New York, N.Y. : Aperture, c1999.

Photography : a critical introduction / edited by Liz Wells.
London : Routledge, 1996.

The photography reader / edited by Liz Wells.
London : Routledge, 2003.

PhotoSpeak : a guide to the ideas, movements, and techniques of photography, 1839 to the present / G Mora, Gilles, 1945-
New York : Abbeville Press Publishers, 1998.

Photography reborn : image making in the digital era / Jonathan Lipkin. Lipkin, Jonathan.
New York : Harry N. Abrams, 2005.

10.2 Optional Materials

This section contains photography books by some of the most important photographers of the last 50 years. Looking at the photographs in these books will help you in becoming a better photographer and will help in developing all the projects in this module and in your future projects. Start looking through the photography section in the library and begin to discover those photographers who's work you like.

The ballad of sexual dependency / Nan Goldin ; edited with Marvin Heiferman, Mark Holborn, and Suzanne Fletcher. Goldin, Nan, 1953-
New York, N.Y. : Aperture, [1996]

Digital diaries / Natacha Merritt. Merritt, Natacha.
Köln ; Los Angeles : Taschen, 2004.

Erotique digitale : the art of erotic digital photography / Roderick Macdonald and Minnie Cook. Macdonald, Roderick.
Lewes : Ilex, 2005.

Sublime mutations / Del LaGrace Volcano. Volcano, Del Lagrace, 1957- [Tübingen] : Konkursbuchverlag, [2000]

Terryworld : photographs / by Terry Richardson ; edited by Dian Hanson. Richardson, Terry. Köln ; Los Angeles : Taschen, 2004

Araki, Nobuyoshi, 1940-Nobuyoshi Araki : Tokyo still life / text by Adrian Searle.

Another way of telling / [by] John Berger [and] Jean Mohr with the help of Nicolas Philibert. Berger, John, 1926- London : Writers and Readers Publishing Cooperative Society, 1982.

Bill Brandt: photographs (catalogue of an exhibition at the Hayward Gallery, London) BRANDT, B. Arts Council 1970.

What can a woman do with a camera? : photography for women / edited by Jo Spence & Joan Solomon. London : Scarlet Press, c1995.

Andre Kertesz / with an essay by Carole Kismaric. Kertesz, Andre. New York : Aperture Foundation, 1997, c1993.

The animals / Garry Winogrand ; with an afterword by John Szarkowski. Winogrand, Garry. New York : Museum of Modern Art ; London : Thames & Hudson, 2004.

Anna Gaskell / story by Thom Jones ; essay by Nancy Spector. Gaskell, Anna. New York : PowerHouse Books, 2001.

Atget / John Szarkowski. Szarkowski, John. New York : Museum of Modern Art : Calloway, c2000.

Cindy Sherman : the complete untitled film stills. Sherman, Cindy. New York : Museum of Modern Art ; London : distributed outside the United States and Canada by Thames & Hudson, c2003.

Criticizing photographs : an introduction to understanding images / Terry Barrett. Barrett, Terry Michael, 1945- Boston : McGraw-Hill, c2006.

David Hockney photographs. Hockney, David, 1937- London : Petersburg Press, c1982.

The essential Duane Michals / Marco Livingstone. Michals, Duane. London : Thames and Hudson, c1997.

Fotografias / Peter Fischli, David Weiss. Fischli, Peter. Cologne : Verlag der Buchhanlung W. König ; New York, NY : Distributed by D.A.P./Distributed Art Publishers, c2005.

Lee Friedlander. Friedlander, Lee. San Francisco : Fraenkel Gallery ; New York : Distributed by D.A.P./Distributed Art Publishers, c2000.

Man Ray : photographs / introduction by Jean-Hubert Martin ; with three texts by Man Ray. Ray, Man, 1890-1976. London : Thames and Hudson, 1982 (1987 [printing])

Our true intent is all for your delight : the John Hinde Butlin's photographs : photography by Elmar / introduction by Martin Parr. Hinde, John Wilfrid, 1916- London : Chris Boot, 2002.

Philip-Lorca diCorcia / essay by Peter Galassi. DiCorcia, Philip-Lorca. New York : Museum of Modern Art ; distributed by Thames & Hudson, c1995.

Ray's a laugh / Richard Billingham. Billingham, Richard, 1970- Zurich ; New York : Scalo, 2000.

Roman Signer : travel photos / edited by Peter Zimmermann and Beat Wismer. Signer, Roman, 1938-

Göttingen : Steidl, 2006.

Sixty years of photography, 1912-1972. Kertesz, Andre.
Thames and Hudson, 1972.

Steichen, the master prints, 1895-1914 : the Symbolist period / [text by] Dennis Longwell. Steichen, Edward. London : Thames and Hudson, 1978.

William Eggleston's guide / William Eggleston ; essay by John Szarkowski. Eggleston, William, 1939-
New York : Museum of Modern Art ; London : Thames & Hudson, 2002.

Wolfgang Tillmans / edited by Burkhard Riemschneider ; [essay by Simon Watney]. Burg / edited and designed by Wolfgang T. Tillmans, Wolfgang, 1968- Köln : Taschen, c2002.
Work / Mitch Epstein ; with an essay by Eliot Weinberger. Epstein, Mitch, 1952-
Göttingen : Steidl, 2006.

Vitamin Ph : new perspectives in photography.
London ; New York : Phaidon, 2006.

L'amour fou : photography & surrealism / Rosalind Krauss, Jane Livingston ; with an essay by Dawn Ades. Krauss, Rosalind E.
Washington, D.C. : Corcoran Gallery of Art ; New York : Abbeville Press, c1985.

Galassi, Peter. Andreas Gursky. the Museum of Modern Art, New York,

Atget the pioneer / Jean-Claude Lemagny ... [et al. ; translation from the French David Radzinowicz Howell]. Lemagny, Jean-Claude.
Munich ; New York : Prestel, c2000.

Bill Brandt : photographs, 1928-1983 / edited with an introduction by Ian Jeffrey. Brandt, Bill.
New York : Thames and Hudson, 1994, c1993.

Boris Mikhailov : a retrospective / edited by Urs Stahel = Eine Retrospektive / herausgegeben von Urs Stahel. Michailov, Boris, 1938-
Zurich : Scalo ; New York : Distributed in North America by DAP, c2003.

Brandt : the photography of Bill Brandt / foreword by David Hockney ; [introductory essay by] Bill Jay, [the career by] Nigel Warburton. Brandt, Bill, 1905-1983.
London : Thames & Hudson, 1999.

Brassaï : the monograph / edited by Alain Sayag and Annick Lionel-Marie ; with contributions by Jean-Jacques Aillagon ... [et Brassaï, 1899-
Boston : Little, Brown and Company, c2000.

Cindy Sherman : retrospective / essays by Amada Cruz, Elizabeth A.T. Smith, Amelia Jones. Sherman, Cindy, 1954- London : Thames & Hudson, 1997.

Cruel and tender : the real in the twentieth-century photograph / edited by Emma Dexter and Thomas Weski ; with contributions by David Campany and Susanne Lange.
London : Tate Pub., 2003.

El Lissitzky : beyond the Abstract cabinet : photography, design, collaboration / Margarita Tupitsyn ; with contributions by Matthew Drutt and Ulrich Pohlmann. Tupitsyn, Margarita.
New Haven : Yale University Press, c1999.

The Family of man / created by Edward Steichen for the Museum of Modern Art, New York ; prologue by Carl Sandburg.
New York, N.Y. : The Museum of Modern Art: Distributed by Thames and Hudson, 1983, c1955.

Hiroshi Sugimoto : architecture of time / [edited by Eckhard Schneider]. Sugimoto, Hiroshi, 1948-
Cologne : Buchhandlung Walther König ; New York, NY : Distributed outside Europe through DAP/Distributed Art Publishers, c2002.

Immediate family / by Sally Mann ; afterword by Reynolds Price. Mann, Sally, 1951-
London : Phaidon, 1992 (1999 [printing])

Rose is a rose is a rose : gender performance in photography / Jennifer Blessing ; with contributions by Judith Halberstam ... [et al.]. Blessing, Jennifer.
New York, N.Y. : Guggenheim Museum : Distributed by H.N. Abrams, c1997.

Strange days : British contemporary photography : Richard Billingham ... [et al.] / edited by Gilda Williams. Milano : Charta, c1997.

Twilight / photographs by Gregory Crewdson ; essay by Rick Moody. Crewdson, Gregory.
New York : Harry N. Abrams, 2002.

Winogrand : figments from the real world. Winogrand, Garry, 1928-
New York, N.Y. : Museum of Modern Art : Distributed by New York Graphic Society, c1988.

Don't kiss me : the art of Claude Cahun and Marcel Moore / edited by Louise Downie. London : Tate ;
Jersey : In association with the Jersey Heritage Trust, 2006.

Novas travessias : contemporary Brazilian photography / [compiled by] Maria Luiza Melo Carvalho.
London ; New York : Verso, c1996.

The real and the true : the digital photography of Pedro Meyer / Pedro Meyer. Indianapolis, Ind. : New
Riders ; London : Pearson Education [distributor], c2006.

Truths & fictions : a journey from documentary to digital photography / Pedro Meyer ; introduction b
Meyer, Pedro, 1935-
New York, N.Y. : Aperture, c1995.

NOTES

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